

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 105—6

TOLEDO, OHIO

MARCH—JUNE, 1944



LADY JANET TRAILL

SIR HENRY RAEBURN

GIFT OF EDWARD DRUMMOND LIBBEY



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FOUNDED BY EDWARD DRUMMOND LIBBEY

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens

EDITORIAL ✓

AS THIS is written the most exciting thing in the Art Museum, even in the abnormal heat of the first days of June, is our Summer Show.

This exhibition has been an annual event with us for thirty-one years. Not only is its place well established on our calendar, but it is recognized throughout the country as one of the important showings of contemporary American art.

For the past few years we have noticed a constant improvement in the quality of American painting. Perhaps the war has had its influence. Cut off from European contacts, our artists are showing a strong spirit of self-reliance, and are almost wholly released from foreign dominance, although they have learned and assimilated the lessons the French and the others have taught. They have become themselves, without making the struggle so apparent that it is painful.

Moreover, our painters have developed sound techniques, have mastered the craft of their calling, have gained control of the media in which they work.

Don't fail to see the exhibition. It will repay many visits in the pleasure you will draw from beautiful color, fine composition, masterly painting. It will be a thrilling experience, to be repeated as often as possible while the pictures are here.

RAEBURN PORTRAITS IN THE MUSEUM

PROBABLY the highest compliment ever paid to Raeburn was that of his younger compatriot Wilkie who, in one of his letters from Madrid, said, "the simple and strong manner of Velasquez makes me think of Raeburn." It is doubtful if the analogy would be spontaneously apparent to present-day eyes. There are other comparisons that might seem more apt. For instance, modern French paintings, which of course have come into being since Wilkie's time, come most readily to mind for the similarity which they evidence to Raeburn's concepts of brushwork and color. And yet Wilkie had considerable warrant for his statement. Both Velasquez and Raeburn had an objective approach to their sitters, and both developed a strength and fluidity of brush-stroke which indicate close artistic kinship.

Henry Raeburn was born, the son of a manufacturer, at Stockbridge, near Edinburgh, in 1756. Orphaned quite young, his elder brother saw him through Heriot's Hospital, a well-known and respected school. He was apprenticed at fifteen to a goldsmith. He soon gave evidence of artistic ability, first painting miniatures. For the most part he was self-taught, though he worked for a time in the studio of David Martin. He succeeded so well, received so many orders, that he was permitted to give up his apprenticeship, and devote all his time to painting. At twenty-two he was married to a wealthy widow; at twenty-nine, firmly established as portraitist in Edinburgh, he gave thought to larger fields of endeavor. With his wife he set out for Rome. In London he visited Sir Joshua Reynolds, who strongly advised him to make the trip.

That two years in Rome broadened him cannot be denied. That it influenced his art is open to question. Certainly in the great volume of work which he produced after his return to Scotland there is no hint of any copying of the Italians, or, for that matter, of any derivations from them. The Roman sojourn had given him time and freedom to develop his own abilities, perfect his natural style.

From his return from Rome in 1787 until almost the day of his death in 1823, the Scotch counterpart of Reynolds, Gainsborough and Romney, he performed for the northern realm the same service that they were giving in England. The great, the fashionable, the handsome, the beautiful of Scotland all sat to him. At one time he thought of establishing himself in London, but was given no encouragement by those who were already firmly ensconced there. Perhaps it was just as well, for he never lacked for sitters, honor

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MRS. BELL

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and respect in his native land; and he retained a quality of his own which he might have lost in the competition of the greater city.

In 1814 Raeburn was made an Associate of the Royal Academy; a year later a full Academician. When George IV visited Edinburgh in 1822 he conferred knighthood upon him. It is said that he would have made him a baronet, but felt that he should not be honored more highly than had been Sir Joshua Reynolds. A year later he was made "the King's Limner and Painter in Scotland."

As portraitist, he was quite as successful with men as with women. He painted both with direct vision, in simple, unaffected

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poses. With equal facility he could fix upon the canvas the rugged strength of Lord Newton or the gracious charm of Mrs. Moncrief. His touch was sure and vigorous, yet light and free. His result is living and vital.

The Toledo Museum has three portraits by Raeburn. That of Lady Janet Traill was in the collection formed by Edward Drummond Libbey, and was given to the Museum in 1925. Those of Christina Thomson and Mrs. Bell were the gift of Arthur J. Secor in 1933.

Lady Janet Traill is painted seated and almost full-length. Most striking is the simplicity and naturalness of the pose. Equally impressive is the broad treatment of clothing, background, and even the loose coiffure, emphasizing by contrast the clear, cameo-like features. Choice of the outdoor setting, treated almost as a stage backdrop, has given opportunity to develop an interesting composition. Warm tones dominate, ranging from the healthy flesh-tints through the clear yellows of the costume to the browns and oranges of the background. The picture was probably painted about 1801, and remained in the Traill family in Scotland until a few months before its purchase in 1911 by Mr. Libbey. It was shown in the Inaugural Exhibitions of both the Cleveland and Toledo Museums.

The portrait of Mrs. Bell was probably painted somewhat later. Restricted to head and shoulders, it offers less opportunity for the development of an interesting composition, but a fine decorative effect has been obtained by use of the red wrap and white dress against the dark background. The broad and facile handling of the paint confers considerable charm upon a rather plain countenance. This picture, too, was long in the possession of the family of the subject, and was purchased by Mr. Secor in 1927.

Our third Raeburn was painted quite near the end of the artist's life, probably in 1822. It represents Christina Thomson and is quite similar in pose and costume to the picture of Mrs. Bell. The sitter more favored by nature, the artist's problem of producing a charming and appealing result has been much simplified. The cut of the dress is quite similar to that of Mrs. Bell; the wrap, here less prominent, is blue green, a bright and colorful note against the quiet browns of the background. The easy, flowing technique of Raeburn is here seen enduring almost to his life's end.

These three paintings give an understanding of the excellent qualities which made Raeburn so popular a painter in his day, and in ours place him with the greatest that the British Isles have produced. To assign him a definite rank among them is something

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MISS CHRISTINA THOMSON

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of a problem, dependent largely upon the personal taste of the one attempting to do so. Perhaps chronology has done as well as judgment might. Reynolds was ageing when Raeburn visited him on his way to Italy; Gainsborough, almost as old, was nearly thirty years his senior; and Romney was well along. Hoppner was but two years Raeburn's junior, while Lawrence was thirteen years younger. Somewhere in between Reynolds and Gainsborough, the great giants of English portraiture, and Lawrence, one of its most prolific practitioners, it would seem, lies the position of Raeburn.

REPORT OF THE DIRECTOR FOR 1943 ✓

ATTENDANCE for 1943 was the lowest that we have known for many years. It amounted to 203,504. This represents 72 per cent of the population of Toledo and aside from that of the National Gallery in Washington, and perhaps that of the Jocelyn Memorial Museum in Omaha, is probably still the highest ratio to population of that of any museum in the country. Of the total, over 86,000 were children and over 117,000 were adults. Seventy-two thousand of the children and 73,000 of the adults attended our various classes, lectures and concerts. In addition more than 60,000 people visited the Museum to enjoy its collections and exhibitions. Our decline in attendance is not out of line with the experiences of most other museums.

In our School of Design we have consolidated some of our offerings, put some of our more advanced classes on an alternate-year basis and withdrawn those courses which have become least effective. This has enabled a reduced staff to serve quite adequately a lessened number of art students. The adult attendance in our School classes was over 13,000; that of children over 32,000, producing a total of 45,970. The children's Saturday painting classes have held up remarkably well and are, we believe, the most stable of our activities.

Twenty-one thousand adults and 26,000 children attended our general educational activities. As long as the war continues we will not be particularly disturbed by a reduced adult attendance. We are, however, greatly concerned by the lessened use of the Museum made by outside school classes. While epidemics, insufficient transportation and bad weather all have their bearing we still believe that too much weight has been given to these factors and that more contacts with Museum collections will be of inestimable benefit to the children of Toledo.

The year has shown a most encouraging growth in our free educational concerts. Over 38,000 adults and over 13,000 children, a total of 51,213, attended the musical activities.

In the forepart of the year we continued our season's program of exhibitions of the art of our Allies, begun in 1942 with showings of Australian art, British paintings and Modern British Crafts, by showing the Art of China, Russian Paintings and Modern Dutch Art. To these we also added a group of Scottish children's works sent us through the courtesy of Stanley Cursiter, Director of the National Gallery of Scotland, in return for an exhibition of the work of children in the Museum School which we had sent to the British

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Isles. In May we held the usual exhibitions of the Toledo Federation of Art Societies and the International Photographic Salon organized by the Toledo Camera Club. During the summer months we had our annual exhibition of contemporary American paintings, to our minds the best of such exhibitions which we have had for many years. We also showed the collection of prints presented to the Museum by Mrs. S. C. Walbridge. In September our temporary exhibition galleries were occupied by a most interesting showing of the work of the students, both child and adult, in our School of Design.

Our exhibition program for 1943-44 is based upon the art of the western hemisphere. In October we exhibited a splendid group of American water colors, and in November and December the group of Canadian paintings assembled by the Addison Gallery at Andover. This series is to be completed in 1944 by Pre-Columbian Art of the Americas, Brazilian Architecture and Paintings by American Artists in the War Zones.

As most museums are operating on a restricted program our loans have not been extensive. The two Van Goghs have been absent much of the time, having been shown in Pittsburgh, New York and Indianapolis and they will be away for awhile in 1944 in exhibitions both in the United States and Canada. The Morisot, the Tanner and the newly acquired Alexander Brook were all shown at various places in Chicago. The Tiepolo and Corbino were shown in New York and the Gladys Davis was included in the Carnegie Institute exhibition in Pittsburgh. A number of Chinese objects were lent to the Detroit Board of Education and a group of Fostat pottery fragments was sent to the Art Institute at Zanesville for use there and in other institutions.

We have acquired for our collections a very important French primitive of the fifteenth century representing St. George and the Dragon. It was probably painted about 1480 and is now the earliest of our French paintings, antedating the Clouet by eighty years. It is also a most charming and delightful panel and particularly interesting to us because we have so few subject pictures in our Museum. We have also secured a splendid Black Hawthorn vase which achieved considerable fame when it appeared in the auction of the artistic property of Judge Elbert H. Gary. It is an unusually fine example of Chinese porcelain. Another notable accession is a Toltec obsidian mask. Aside from its great quality it has a double interest for us, first in that it is one of the very fine examples of the aboriginal art of our own country, and second in that it is made of volcanic or natural glass and hence has a close connection

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with our great collection of glass. To this assemblage we have added two panelled vases of Stiegel type. All of the aforementioned works of art came as the gift of Edward Drummond Libbey.

We have secured six contemporary American paintings by Charles Rosen, Hilde Kayn, Gladys Rockmore Davis, Reginald Marsh, Henry Mattson and Alexander Brook. These were purchased with money bequeathed to the Museum by Elizabeth C. Mau. A water color by Lionel Feininger was the gift of the Art Additions Group. A number of prints, the most important being by Rembrandt, Dürer and Whistler were purchased. A Roman marble plaque with a handsome inscription was presented by Carl B. Spitzer, and a number of very early Egyptian pottery and stone jars and a group of Egyptian beads and pendants were the gift of Mrs. Grant Williams. A Lalique glass vase was received from Mrs. Meyer Rosenfield of Des Moines, Iowa, and an English nineteenth century engraved finger bowl from Mrs. J. B. Merwin. The Libbey Glass Company made a gift of another group of pieces of its splendid contemporary glassware.

As may be judged from the foregoing list, our purchases have not been extensive. We have been pursuing a policy of holding our funds in reserve for opportunities which might arise at the close of the war. The thinness of the art market, with European sources of supply cut off, has not particularly encouraged any other course. The question which now seriously concerns us is the postwar availability of art works and the value of the dollar in terms of art. We have recently seen both paintings and objects sold at auction at prices which seemed to us to be out of all reason. We know that Europeans have long regarded art as a hedge against inflation. Current prices may conceivably indicate that it is achieving a similar standing in this country. The policy of postponing purchases must be reconsidered in the light of recent trends.

In his Annual Report for the year 1942-43, Fiske Kimball, Director of the Philadelphia Museum, said: "A world in flames has confronted art museums with an alternative: of making frantic efforts to serve, for the most part badly, purposes for which they are ill adapted, or of continuing calmly to serve well their characteristic purpose, as a haven of security, peace and rest. We have not hesitated to choose the latter, and the public—whether of war workers, or of men on leave from the services, or of relatives who must wait in anxiety—seems to have ratified the choice."

We have been in agreement with the sentiments which he has expressed. Even so, we have done a considerable amount of war work though restricting it to the fields in which we are competent

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CUTTING DESIGN IN LINOLEUM FOR PRINTING

to give efficient service. We organized the Chilean Contemporary Art Exhibition which we believe gave support to the Good Neighbor policy. After its opening in Toledo it was circuited throughout the United States, and is now being shown in the leading museums of Canada. We organized an exhibition of contemporary British paintings which was likewise sent on a transcontinental tour. In addition to showing the Modern British Crafts exhibition in Toledo, we were of some assistance to the British Council in the work preliminary to its routing through the United States. On behalf of the British Council we have recently assembled such Yugoslav works of art as were available in this country. These, including two water colors of our own, were sent to London for an exhibition now current in Burlington House.

We have since the beginning of the war presented free tickets to our concerts to men in uniform. We have also through the courtesy of Miss Shirley Brown opened our music room for the exclusive use of service men and their friends on Sundays. Our records show that from five to ten per cent of those who visit the Museum on Sundays wear the uniform either of our own country or of our British allies.

One large and very much felt contribution that we have made to the war is in the matter of manpower. Today we have but one man under thirty-eight on our staff. When the draft act was

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passed we had sixteen. Some left our employ before being drafted, others went from the Museum into industry where their abilities were particularly valuable. Eight went directly from our payroll to that of the United States. Most of these employees we have not replaced, their work being redistributed among other members of the staff or left undone for the duration. Where replacements have been essential over-age men have been secured.

It is not too early for the Museum to begin its postwar planning. Once the war is over, we may expect a very material increase in Museum use, and we should be ready to meet such requirements as fall within the limitations of our purposes and policies. Our staff is at a minimum and we will keep it there as long as the manpower shortage exists. With it as now constituted we will be able to take care of more visitors to Museum collections and exhibitions. To expand our educational work, even to prewar proportions, we must have more help. Immediately peace comes we must give attention to rebuilding our staff.

It has been eleven years since our buildings were completed. During the past two we have been unable to maintain them in the style to which we have become accustomed because materials and labor were scarce. A large amount of repair and maintenance work will have accrued should the war last as long as may be expected.

We were contemplating finishing at least two additional galleries when the war prevented. This work should be done as soon as practical. We will probably also be faced with a considerable amount of redecorating and reinstallation of collections.

The coming of peace should call for substantial changes in our program of exhibitions which for the past two years has been geared pretty closely to the war.

More important than all of these problems will be that of the enlargement of our collections. We have never known of a museum or gallery which has succeeded in being a living, vital, civic institution with static collections. It seems impossible to maintain interest and effectiveness unless the artistic treasure of the institution and community is constantly increasing. In the past the problems of collecting have been those of value and authenticity. With them, we, like other museums, are well prepared to cope. In the future, due to robbery by the Germans, we will have to answer the additional question of ownership. It is to be hoped that some sort of tribunal will be established capable of speedily determining legal title to works of art. It is also to be hoped that no government may be so short-sighted as to attempt to prevent the free movement across all boundaries of privately owned works of art.

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WORKING ON A MURAL AS PART OF PROJECT ON DEMOCRACY

The greatest of all our postwar problems will be finances. All endowed institutions have seen their incomes cut in half in the past ten years by declining interest rates. All have seen their costs of operation rise materially. It is unlikely that the postwar years will bring either reduced operating expenses or higher interest rates.

Our Museum received its endowment primarily from its Founder, Edward Drummond Libbey. Coming as it did in a single bequest, it has given us an unwarranted reputation for great wealth. Other museums through many small gifts have acquired much greater total resources. If the Toledo Museum is to have any possibility for growth in the future, it, too, must receive other donations and bequests. It is only through the generosity of the people of the community that we may hope to maintain our position among the leading museums in the country.

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AMERICAN PAINTING EXHIBITION ^{14 LJ}

DURING the summer months the Museum will exhibit an invited selection of paintings by contemporary American artists. Sixty-one works were chosen, many of them from important exhibitions of the season elsewhere, others from the dealers' galleries. There are subjects and styles of painting to please every taste from the most conservative to that partial to new trends.

From the annual Carnegie Institute show the three major prize-winning paintings represent such variety. Wayman Adams' portrait of the famous cellist, Gregor Piatigorsky, is a dashing work in the tradition of Sargent; Hoeing by Robert Gwathmey is treated in poster-like fashion, with flat color areas; John Rogers Cox's painting White Cloud is as defined as a sharp-focus photograph, the freshly tilled earth and plow portrayed in every detail. From the Pennsylvania Academy Exhibition an outstanding work and winner of an award is Franklin Watkins' informal portrait of Thomas Raeburn White. Attracting attention there also was William Thoeny's impressionist—in its literal sense—Arrival in New York.

Again included in the exhibition are such popular favorites as Speicher, Kroll, Karfiol, Hopper, N. C. Wyeth, Doris Rosenthal and others. Among the less familiar painters are a number whose works are new to Toledo's Summer Show.

A canvas by Arbit Blatas, Dorothée Painting at the Easel, depicts a scene familiar to visitors to the young children's art classes on Saturday. Carl Gaertner, whose home is Cleveland, is represented by a well-painted realistic work titled Car Stop; Raphael Gleitsman, a young newcomer, contributes a small, brilliant landscape with figures; by Caroline McCreary there is a study of Pittsburgh's smoky river-front in a striking color scheme of violet and green; Constance Richardson's canvas is a poetic landscape, Morning in High Pasture; Joe Jones' The Falls is a masterly treatment of the subject in cool greys and greens. Outstanding still lifes are shown by Leon Karp, Helen Sawyer, Esther Williams, and Richard Lahey; William Thon's Sea Gulls is a strong work by one who obviously knows deep water; Winter End by Walter Emerson Baum is an attractive landscape in brilliant color. Guy Pene du Bois deserts his usual topics for a study of a cool tree-lined road, and his daughter, Yvonne, has painted an interesting city street scene. Excellent figure subjects are Jerry Farnsworth's The Amateurs, the Masquerader by Albert Serwazi, and a nude by Furman J. Finck amusingly titled I've Got Nothing to Wear.

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The exhibition is a pleasing one to visit in these days of turmoil and darkness; artists in this country seem to have turned away from painting the stresses of current events to the pleasant things—peaceful landscapes, people at the homely tasks of daily life, gaily colored still-life studies. This excellent group of canvases may be seen until August 27 in galleries 15, 16, 19 and 21.

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The University of Chile has honored the Toledo Museum of Art by making Blake-Godwin, Director, and Molly Ohl Godwin, Dean of the School of Design, honorary members of its Faculty of Fine Arts. His Excellency, Senor don Rodolfo Michels, Ambassador of Chile, presented the accrediting diplomas on February 16. Both the Ambassador and Senor don Domingo Santa Cruz, Dean of the Faculty of Fine Arts, spoke at the opening of the Exhibition of Chilean Contemporary Art in Toledo and both are Honorary Fellows of the Museum.

Dorothy R. Chapman, Membership Secretary, is giving up her Museum work on July 1 to devote her attention to her family. Mrs. Chapman joined our staff in 1932, organizing the concert office and taking over the membership work. She will be greatly missed not only by the staff but by the many Members of the Museum and concert subscribers to whom she has rendered such effective service for so long.

Mrs. Chapman will be succeeded by Hazel G. Vossler, a graduate of Toledo University with both the Bachelor's and Master's degrees. Mrs. Vossler also studied at Ohio State University. For a year she served as Acting Registrar of Toledo University and at another time as assistant to Dr. Paul Stansbury, Director of Graduate Study. She has also taught in the Toledo high schools, has been engaged in commercial surveys and in merchandising.

Anticipating her approaching marriage, Shirley Brown left the Museum on June 1. Her first contact with this institution was as a student in the children's classes in Music Appreciation. On graduation from high school she joined the staff as a general assistant, working principally in the Library. In time she took over the operation of the music section, including the phonograph records, and the clerical work connected with our program of education in music.

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Miss Brown's place will be filled by Constance Lindecker, a graduate of Mary Manse College, where she received the B. A. degree with a major in music. She has also had considerable secretarial training and experience.

During the past season we lent some of our most important paintings for exhibition in the Dominion of Canada. To the Art Gallery of Toronto for its Exhibition of Great Paintings in Aid of Allied Merchant Seamen, we sent Velasquez' *Man with the Wine Glass*, *The Bull Fight* by Francisco Goya, and *The Wheat Field* by Vincent Van Gogh. Our *Landscape* by Ruisdael, the *Magnanimity of Scipio* by Gerbrandt van Eeckhout, *Girl at Window* by Ferdinand Bol, Van Gogh's *Houses at Auvers*, *At the Fountain* by Nicholas Maes, and Josef Israel's *Self Portrait* were included in the Exhibition of Five Centuries of Dutch Art at the Art Association of Montreal.

The *Dancers* by Edgar Degas was lent to Wildenstein & Co., New York, for an interesting exhibition titled *Five Centuries of Ballet*, in which was included paintings, prints, sculpture, and other material relating to the history of ballet.

Our Picasso, *Woman with a Crow*, has been sent to Mexico for inclusion in a comprehensive exhibition of the work of Picasso at the Sociedad de Arte Moderno, Mexico City.

Twelve outstanding contemporary American paintings from our collection were shown in May at the University of Missouri. Included are: *End of Summer* by Gladys Rockmore Davis, *The Red Skirt* by Alexander Brook, *Yellow Roses* by Furman J. Finck, Edward Hopper's *Two on the Aisle*, *Sand Dunes* by Zoltan Sepeshy, *Blue Necklace* by Eugene Speicher, Doris Rosenthal's *Girl with Bananas*, *Petunias and Phlox* by Henry Lee McFee, *Trees in the Pasture* by Sidney Laufman, *Giovanina* by Maurice Sterne, *Driftwood* by Julian E. Levi, and *Dancer Resting* by Moses Soyer.

The walls of Gallery 31 are being painted and will present a new color scheme as background for our contemporary American paintings. The collection will be rehung during the summer. Galleries 32, 33 and 35 as well as the Egyptian Gallery will be repainted also. It is planned to rearrange the Print Collection and offer a new exhibit of our most important possessions in this field for the fall. Other galleries will receive needed attention and present fresh faces for the opening of the next season.

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MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 2 to 6 P.M. The Museum is closed on New Years and Christmas.
Admission to the Museum and its regular educational activities is free at all times.
There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

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FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars (\$10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART